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Concert: Ithaca College Symphony Orchestra

Jeffery Meyer

Ithaca College Symphony Orchestra

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ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE SYMPHONY ORCHESTRA

Jeffery Meyer, conductor
Gilbert Kalish, piano

Ford Hall
Saturday, December 5, 2009
8:15 p.m.

ITHACA

PROGRAM

These Premises are Alarmed (1996)

Thomas Adés
(b. 1971)

Piano Concerto No.4, op. 58, G major

Ludwig van Beethoven
(1770-1827)

Allegro moderato
Andante con moto
Rondo: Vivace- Presto

Gilbert Kalish, piano

INTERMISSION

Symphony No.5, op. 100, B-flat major

Sergei Prokofiev
(1891-1953)

Andante
Allegro marcato
Adagio
Allegro giocoso

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Program Notes

These Premises Are Alarmed (1996)

Thomas Adès was born in London on March 1, 1971. He studied piano at the Guildhall School of Music and Drama and music at King's College, Cambridge. Mr. Adès was first recognized as a successful pianist in 1989 when he won second prize in the BBC Young Musician of the Year competition. In 1997, he composed *Asyla*, a commission by Sir Simon Rattle and the City of Birmingham Symphony Orchestra. The orchestra toured and performed it at Symphony Hall in August 1998 in Rattle's last concert as Music Director. Rattle subsequently programmed *Asyla* in his opening concert as Music Director of the Berlin Philharmonic in September 2002. The composition also won Mr. Adès the prestigious Grawemeyer Award in 2000. He was the youngest ever recipient.

Between 1993 and 1995, he was Composer in Association with the Hallé Orchestra, where he composed *The Origin of the Harp*. When the Hallé Orchestra moved to their new home, in Bridgewater Hall Manchester in 1996, Mr. Adès wrote *These Premises Are Alarmed*, a five-minute piece for full orchestra. At the premiere, Mr. Adès gave a short note for the piece:

The thrill of writing for a new, as yet unknown acoustic was at the forefront of my mind in composing *These Premises Are Alarmed*, and the central section of the pieces is disguised to give as strong a sense as possible of the size and shape of the space it is played in.

In the past ten years, Mr. Adès' music has been chosen for many international festivals including Helsinki's Musica Nova (1999), the Salzburg Easter Festival (2004), Radio France's Festival Présences (2007), and Barbican's "Traced Overhead" (2007). From 1999-2008 he was Artistic Director of the Aldeburgh Festival. In the 2007/2008 season he was appointed to the Richard and Barbara Debs Composer Chair at Carnegie Hall.

Piano Concerto No. 4 in G Major, Op. 58

Ludwig van Beethoven was born on December 17, 1770 in Bonn and died on March 26, 1827 in Vienna. The Piano Concerto No. 4 was composed during 1804-1807 and dedicated to his friend, student, and patron, the Archduke Rudolph of Austria. The premiere was held on March 1807 at a private concert in the home of Prince Franz Joseph von Lobkowitz. In the same concert, Beethoven also introduced the *Coriolan Overture* and the Fourth

Symphony. The public premiere was given on December 22, 1808 in Vienna at the Theater an der Wien with the composer himself as the soloist. This was to be Beethoven's last appearance as a soloist with orchestra. The program at this concert included the premieres of the *Choral Fantasy* and the Fifth and Sixth Symphonies.

In the classical concerto, the expectation is generally that the soloist begins to play after an orchestra introduction or exposition. Charles Rosen stated in *The Classical Style* that one of the most important dramatic elements of the concerto form is that the audience waits for the soloist to enter, and when he/she stops playing they wait for him to begin again. Prior to this concerto, Beethoven followed this basic structure, but he changed the "rules" in the fourth concerto, surely surprising the audience at the premiere. The soloist plays alone for five measures in G major, and followed by a quiet response from the orchestra, and shifts to the key of B major. From the first chord, the audience is aware that this is an unusual and innovative concerto. The second movement, *Andante con moto*, is remarkable for its dramatic dialogue between the tutti orchestra and soloist. German theorist A. B. Marx described the second movement as Orpheus taming the wild beasts with his music. At the end of second movement, Beethoven indicates *Segue il Rondo* leading directly from great despair to a brilliant, joyous and energetic Rondo.

After Beethoven's death, this concerto was neglected until 1840; it was discovered again by Felix Mendelssohn. Today, this concerto is widely performed and recorded, and is considered to be one of the great masterworks of the piano concerto literature.

Symphony No.5, in B-flat major, Op. 100

It is a symphony about the spirit of man.
Sergei Prokofiev

Russian composer, Sergei Prokofiev was known as a conductor and pianist. Born in Ukraine, April 23, 1891, he studied in St. Petersburg Conservatory from 1904-1914. After the October Revolution, Prokofiev moved to the United States and later to Europe in 1934. He moved back to Russia and later died in Moscow on March 5, 1953. Prokofiev stated that the Fifth Symphony was:

very important not only for the musical material that went into it, but also because I was returning to the symphonic form after a break of sixteen years. The Fifth Symphony is the culmination of an entire period in my work. I conceived of it as a symphony on the greatness of the human soul.

The work was composed between July and August 1944 in Ivanovo, near Moscow. This is where the Composers' Union had set up a House of Creative Work to allow members a more peaceful environment to compose during the wartime. In January 13, 1945 Prokofiev went back to Moscow and led the Moscow State Philharmonic Orchestra for the premiere of the Fifth Symphony. The program also included his *Classical* Symphony and *Peter and the Wolf*. The premiere was extremely successful. The famous Russian pianist, Sviatoslav Richter, recalled the night:

I shall never forget the first performance of the Fifth Symphony in 1945, on the very eve of victory. It was Prokofiev's last appearance as a conductor. I was sitting up close, in the third or fourth row. No doubt the Bolshoi Hall of the Moscow Conservatory was lighted as usual; but when Prokofiev appeared, it seemed as if the light streamed directly on him from somewhere above. He stood like a monument on a pedestal. And then, just as he stepped on the podium and the hall fell silent, an artillery salvo suddenly thundered. His baton was already raised. He waited, and until the guns were stilled, he did not begin. Somehow, there was something terribly significant, symbolic in that. It was as if we all had reached a kind of turning point in our lives. And Prokofiev, too, had reached it.

That evening was perhaps the highest accomplishment of Prokofiev's career. A few days later, as a result of high blood pressure, he fainted and suffered a serious concussion. He was never in good health again and he died in 1953.

The first movement, *Andante*, is written in a heroic spirit. The first theme, presented by flute and bassoon, has a traditional Russian flavor. The second movement, *Allegro marcato*, is a typical Prokofiev scherzo, full of humor and energy. The gloomy third movement, *Adagio*, is accompanied by a rich and expressive melody throughout the entire movement. The fourth movement, *Allegro giocoso*, starts with a slow introduction with fragments from the first movement. In the composer's own words, "I wanted to sing the praises of the free and happy man." The main body of this movement is in Sonata-Rondo form, ending with a festive and vivacious coda.

Notes by Chun-Ming Chen

Performer's Biographies

Gilbert Kalish leads a musical life of unusual variety and breadth. His profound influence on the musical community as educator, and as pianist in myriad performances and recordings, has established him as a major figure in American music making.

A native New Yorker and graduate of Columbia College, Mr. Kalish studied with Leonard Shure, Julius Hereford and Isabella Vengerova. He was this pianist of the Boston symphony Chamber Players for 30 years and was a founding member of the Contemporary Chamber Ensemble, a group devoted to new music that flourished during the 1960's and 70's. He is a frequent guest artist with many of the world's most distinguished chamber ensembles. His thirty-year partnership with the great mezzo-soprano Jan De Gaetani was universally recognized as one of the most remarkable artistic collaborations of our time. He maintains longstanding duos with the cellists Timothy Eddy and Joel Krosnick, and he appears frequently with soprano Dawn Upshaw.

As educator he is Distinguished Professor and Head of Performance Activities at the State University of New York at Stony Brook. From 1969-1997 he was a faculty member of the Tanglewood Music Center and served as the "Chairman of the Faculty" at Tanglewood from 1985-1997. He often serves as guest artist at distinguished music institutions such as The Banff Centre, and the Steans Institute at Ravinia, and the Marlboro Festival. He is renowned for his master class presentations.

Mr. Kalish's discography of some 100 recordings encompasses classical repertory, 20th Century masterworks and new compositions. Of special note are his solo recordings of Charles Ives' Concord Sonata and Sonatas of Joseph Haydn, and immense discography of vocal music with Jan De Gaetani and landmarks of the 20th Century by composers such as Carter, Crumb, Shapey and Schoenberg. In 1995, he was presented with the Paul Fromm Award by the University of Chicago Music Department for distinguished service to the music of our time.

Born in Chicago, **Jeffery Meyer** (DMA, MM, SUNY Stony Brook; BM, Lawrence Conservatory) began his musical studies as a pianist, and shortly thereafter continued on to study composition and conducting. He is presently the director of orchestras at the Ithaca College School of Music, as well as the founder and artistic director of the St. Petersburg Chamber Philharmonic in St. Petersburg, Russia. In the 2008-09 season, he assumed the position of artistic director of the Water City Chamber Orchestra, which has quickly become Wisconsin's most innovative and exciting chamber orchestra.

Called "one of the most interesting and creatively productive conductors working in St. Petersburg" by Sergei Slonimsky, in recent concert seasons, he has been seen conducting, performing as piano soloist and chamber musician, as well as conducting from the keyboard in the United States, Canada, Russia, and throughout Europe and Asia. In 2007, he made his Glinka Hall conducting debut in the final concert of the 43rd St. Petersburg "Musical Spring" International Festival, featuring works by three of St. Petersburg's most prominent composers, and in 2009, he conducted the opening concert of the 14th International Musical Olympus Festival in St. Petersburg. He has appeared with ensembles such as the Milwaukee Symphony, Syracuse Symphony, Philippine Philharmonic, Cayuga Chamber Orchestra and the Orchestra Sinfonico "Haydn" di Bolzano e Trento. As a pianist, he performs frequently as part of the piano-percussion duo "Strike", which will release their first album on Luminescence Records in 2010. He has been broadcast on CBC Newfoundland, has recorded and performed with the Philadelphia Virtuosi (Naxos), and has been heard as a soloist at the Aspen Festival.

During the 2001-2002 academic year he lived and studied in Berlin and Leipzig as the recipient of a DAAD grant in music. He has been distinguished in several international competitions (2008 Cadaqués Conducting Competition, 2003 Vakhtang Jordania International Conducting Competition, 2003 Beethoven Sonata International Piano Competition) and was recently a prizewinner in the Tenth International "Antonio Pedrotti" Conducting Competition.

He holds a DMA in Piano Performance from SUNY Stony Brook where he studied with Gilbert Kalish.

ITHACA COLLEGE SYMPHONY ORCHESTRA

Jeffery Meyer, conductor

Violin I

Charles Palys,
concertmaster
Alyssa Jutting
Bryn Digney
Misako Sakurai
Isaac Shiman
Kristin Bakkegard
Sadie Kenny
Robin Alfieri
Jason Calhoun
Gabriella Colkett
Emily Frederick
Madeleine Wething
Derek Voigt
Kate Goldstein

Violin II

Matteo Longhi*
Aimee Lillienstein
Samantha Hecht
Nadine Cohen
Shena Griffith
Heather Munch
Sarah Weber
Meg Dagon
Jessica Chen
Alexas Esposito
Jenna Trunk
Chris Sforza
Sarah Hoag
Claire Wilcox
Christopher Mattaliano

Viola

Derek Hensler*
Max Aleman
Jennifer Meckler
Kinnaird McQuade
Meghan Seidner
Jackie Timberlake
Joshua Labman
Michael Capone
Stephen Gorgone
Violet Goncarvos
Kathleen Stephens

Cello

Tristan Rais-Sherman*
Phil Abbott
Peter Volpert
David MacLeese
Brooks Griffith
Katie McShane
Hannah Whitehead
Meredith Gennero
Thillman Benham
Jeremy von Deck
Daniel Frankhuizen
Chelsea Crawford
Marta Kelleher
Benjamin Sharrin

Bass

Jarrett Bastow*
Corey Stevens
John Romey
Benjamin Dows
Samuel Verneuille
Matthew Minter
Sara Johnson
David Barton

Flute

Emily Wespiser*
Rebecca Copek
Amelia Baran

Oboe

Rachel Seiden*
Julia Perry
(principal on Beethoven)
Justine Popik

Clarinet

Brianne Remaley*
Marcus Christian
Sarah Koop
Mike Colletti, bass

Bassoon

Noah Wolfinger*
Mehgan Kininger
Lauren Jurcynski

Contra Bassoon

Lauren Jurcynski

Horn

Tyler Ogilvie*
Drew Welkie, assistant
Dana Barrett
(principal on Beethoven)
Lori Roy
Megan Carpenter

Trumpet

Ethan Urtz*
Chris Tolbert
L.J. Neal

Trombone

Mark Neville*
Ryan Kuehhas
Michael Nave

Tuba

Alfred Hadinger*

Timpani

Andrew Boynton

Percussion

Julia Ross*
Colleen Clark
Darren Lin
Ben Barry
Elayne Harris

Harp

Myra Kovary**

Keyboards

Matt Holehan*

Graduate Assistants

Jesse Livingston
Chun-Ming Chen

* principal
** guest artist